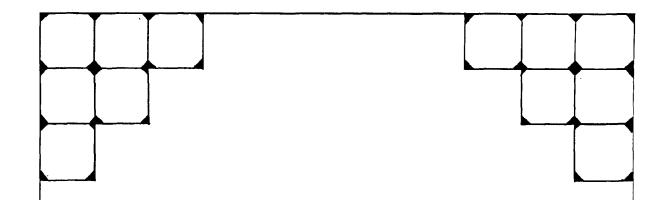


FLORIS

# DESIGN GUIDELINES for Private Property Improvements

City of Hollywood Central Beach Revitalization Implementation Program

HD 259 .D47 1986



# DESIGN GUIDELINES for Private Property Improvements

Prepared for:

City of Hollywood

Central Beach Revitalization

Implementation Program

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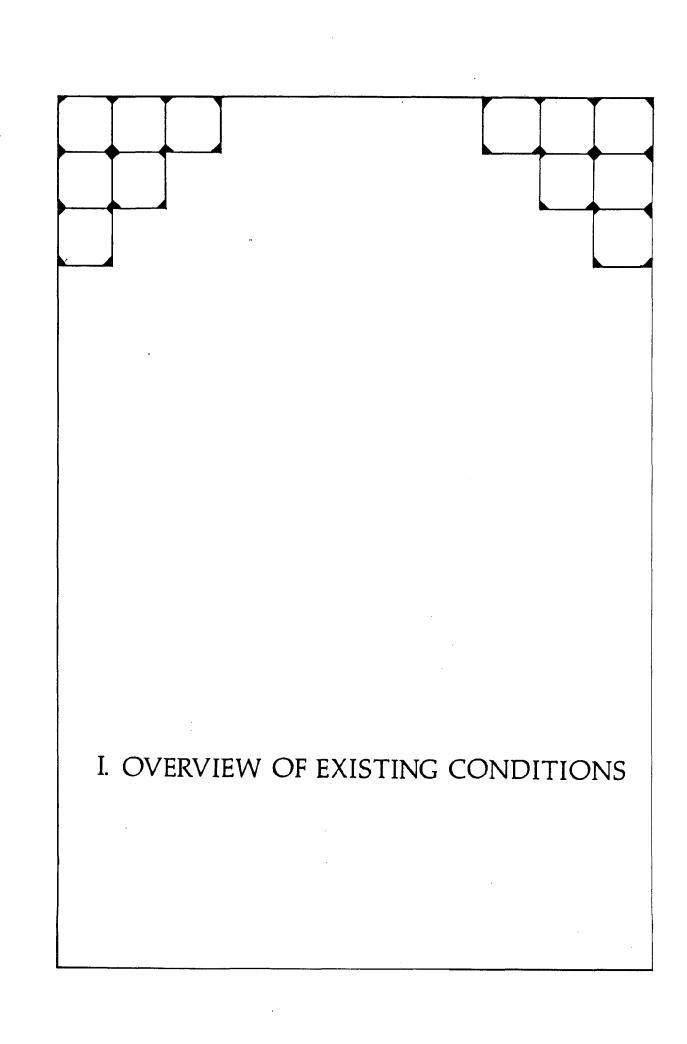
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# I. OVERVIEW OF EXISTING CONDITIONS

### Introduction

In November 1984 the City of Hollywood completed an extensive study of the Central Beach Area of the city, culminating in the Central Beach Revitalization Plan. The key findings of this plan are as follows:

- (1) The City of Hollywood's economy is declining.
- (2) The economic vitality of the Central Beach Area is declining.
- (3) Economic activity in the Central Beach Area, particularly tourist-related industries, has a a significant role in the overall economy of the City.
- (4) Approximately 50% of the commercial, residential and recreational structures in the Central Beach Area were rated as poor or fair in a survey of edifice conditions.
- (5) The Central Beach Area has some very important assets or resources which can serve as a strong foundation upon which to build a revitalization program.
- (6) If the area's business income is improved via commercial revitalization, tax revenues will be increased; the increase in income should trigger a multiplier effect within the city.

- (7) If recreational opportunities are improved, it is expected that more visitors will be attracted to the area.
- (8) If business improves and recreational opportunity improves, community pride will be heightened.

Following the completion of the Central Beach Revitalization Plan a two-fold strategy of implementation was devised. The first part of the strategy was to identify and conceptually design specific improvements which could be made to the public environment which could, in turn, help to stimulate private investment. In September 1985 a consultant report was issued entitled <a href="Design Guidelines">Design Guidelines</a>, Standards and Schematic Drawings for The Central Beach Revitalization Implementation Program. This report provided detailed design proposals to upgrade and beautify the existing Broadwalk and conditions at several street ends along the oceanfront within the Central Beach Area. In addition a design was proposed for the creation of a major pedestrian plaza at Johnson Street.

The second element was the preparation of design guidelines and standards for the revitalization and remodeling of existing, privately-owned buildings and sites within the Central Beach Area in coordination with and in response to the proposed public improvements.

With the overall objective of enhancing the image of the area as a "resort village" these guidelines were to be aimed specifically at the following areas of concern:

- -Rehabilitation of Broadwalk Structures
- -Rehabilitation of Commercial/Residential Structures
- -Seating for Outdoor Uses
- -Advertising (signage) for Outdoor Uses
- -Merchandise Display

In June 1986 the City of Hollywood contracted with the consulting firm of WRT, Inc. to evaluate private property conditions in the area, consider alternative improvement concepts and recommend standards and design guidelines for private property improvements. This report is the final product of this effort.

Identified herein are standards and guidelines for the manner in which private property owners should be encouraged and, in some cases, required to make property improvements. The guidelines vary considerably in the degree to which they mandate uniformity versus variety in architectural treatment. For example, with respect to outdoor seating and dining areas along the Broadwalk, the guidelines mandate a low wall, separating public from semi-public spaces, having uniform height and materials. Similarly, the guidelines seek to prohibit the use of non-indigenous materials such as veneers of plywood, plastic, brick and stone. The guidelines for color and awnings, however, provide somewhat greater flexibility, but within the parameters of an approved "palette" of colors. Further, the quidelines for storefront displays are intended more as suggestions to encourage creativity, rather than to regulate.

It should be made clear that there exists an important public purpose to be served by these guidelines. Central Beach Area has been, and will remain, a highly transient residential resort community which caters to tourists from beyond the region, as well as to day visitors from within Broward County. Central Beach must continue to attract tourists, seasonal residents and day visitors if it is to remain economically productive. do so it must continue to offer the right "products", e.g. motel rooms, rental apartments, food services and entertainment activities. However, the image of a tourist destination is just as important to encouraging repeat visitation as is the range of products offered. As described in detail in the following section, the overall appearance of the area is generally poor, due in large measure to the pattern inconsistent maintenance and to a lack of care devoted to the appearance of buildings, signs, seating areas and displays. The improved overall image of the area will benefit merchants, through an enhanced market; property owners through increased values; and Hollywood residents through an enlarged source of tax revenue and an enhanced quality of life.

The opportunities for the revitalization of the Central Beach Area are tremendous. The area, particularly along the Broadwalk, has a considerably greater level of day and night-time pedestrian activity than any other area in the City. In its level and its mix of activities and in its scale of development, Central Beach is already functioning as a "resort village". With the successful implementation of the renovation guidelines contained herein, Central Beach will begin to take on the image of a resort village and achieve new economic and social vitality.

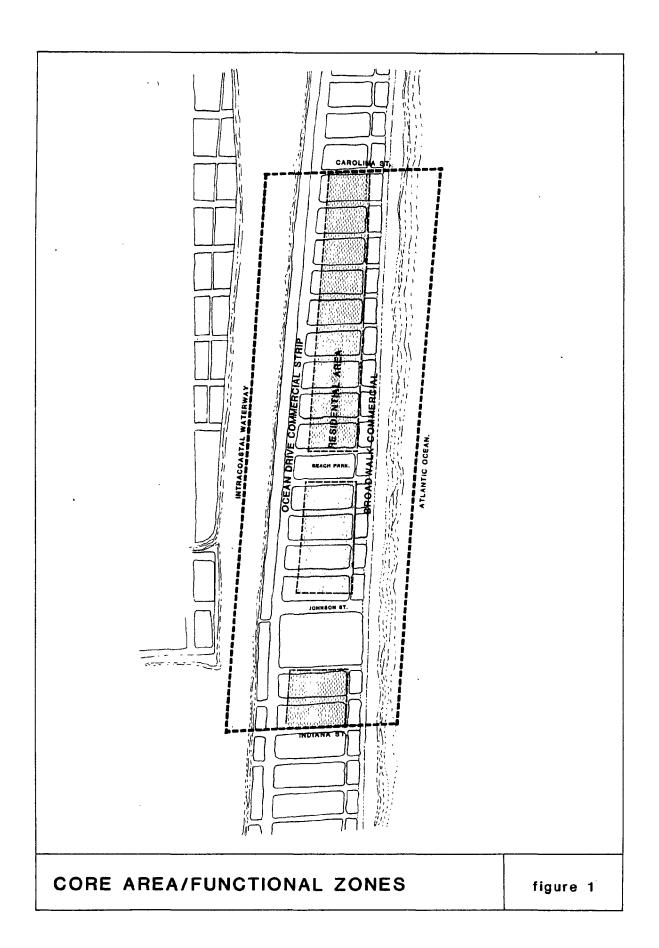
### Evaluation of Existing Conditions

The study area for the Central Beach design guidelines extends from Sherman Street to Bouganvilla Terrance, between the Intracoastal Waterway to the oceanfront. Within this zone where the guidelines will apply, a core area exists which represents the most typical conditions among existing buildings. As depicted on Figure 1, there exists three generalized functional zones within this area. To the west, along Ocean Drive (AIA), exists a strip of predominantly commercial and some multi-family structures. The bulk of these buildings are one and two stories and many of the commercial buildings have been considerably altered and "modernized" in contrast to original building design and function.

To the east, between Surf Drive and the Broadwalk is a nearly continuous strip of pedestrian oriented retail businesses which cater primarily to beach visitors. Consequently, the predominant uses include fast food, gifts, swimwear, and novelty shops. Although the entire area from the Intracoastal Waterway to the oceanfront is zoned so as to permit commercial uses, virtually all such uses have frontage on Ocean Drive or the Broadwalk with the exception of the retail shops along Johnson Street.

Between Ocean Drive and the Broadwalk is an area of predominantly multi-family residential use, the bulk of which is occupied by renters. There exist very few single-family homes and a small, but growing, proportion of condominiums.

Prior to detailed examinations of specific building on site conditions, an overall visual inventory was made of



architectural styles and is depicted in Figure 2. Due to the fact that a large proportion of the structures in the area were built during the 1920's and 1930's the most common architectural style is that of art deco and other variations of "moderne", characterized by streamlined, stucco covered concrete structures, with rounded corners, decorative details and often a nautical motif. Approximately 27% of the buildings in the area were designed in this style, virtually all of which are low-rise multi-family structures or motels. remaining buildings are of a variety of relatively non-descript styles. These include more recently built modern structures, a few mediterranean-inspired structures and many others which have undergone successive alterations in which the original facades are now totally obstructed.

As a basis for developing concepts for renovation standards, detailed investigations of buildings were conducted so as to select prototypical buildings to be used in depicting typical "before and after" conditions.

### Broadwalk Commercial Buildings

On Figure 3 is depicted a typical commercial building containing a mix of retail, food service and entertainment uses. While broadwalk buildings vary to a certain extent in their relative quality, the critique of conditions evidenced in the building selected as a prototype is valid throughout the area.

### Overall Architectural Character

The fundamental problem with the architectural character

- 3 0 GC ATLANTIC OCEAN INTRACOASTAL 9 D. art deco/moderne ARCHITECTURAL CHARACTER SURVEY figure 2 of most broadwalk commercial buildings is that they have no apparent architectural character. Rather, the largest proportion of the facades among existing buildings are in the form of signs and/or display areas. Thus, the overall image of the structures is lost to a visual cacophony of messages entreating passersby to purchase beer, hot dogs and T-shirts. As indicated in Figure 3, most Broadwalk buildings are continuous one story structures extending from street end to street end. These buildings are then subdivided into discrete shops averaging 15-20 feet wide. The treatment of each of these shopfronts is such that little or no evidence remains regarding the character of the original building which they share. Specifically lacking are "breaks" between the fascia signs or awnings by which some semblance of architectural character and design continuity could be expressed.

### Color

As with the absence of any overall architectural character, there is also the absence of any pattern of colors applied to buildings. Rather, the perception of color more often derives from the various signs. In those instances where the color of a building is clearly visible as a backdrop to the signs, it is very often an inappropriate drab earth-tone or dark color.

### Building Materials

Although virtually all broadwalk structures are of concrete block construction most have covered over the original facades with some veneer material including

sheet plywood and stonework, genuine as well as artificial.

Thus, in spite of the fact that most buildings were designed and built with a high degree of consistency and continuity, that continuity has now been lost to countless efforts by merchants to "modernize" and thus stand out from their competitors. Regardless of the intent, the application of veneer materials, whether plywood, metal, stone or plastic, contributes to a chaotic, "honky-tonk" image.

### Signs and Displays

Because many shops offer the same sorts of goods and are equally accessible, merchants tend to compete in attracting customers by the extent that they can advertise their wares on the facades of their buildings. As a consequence, typical food service establishments sometimes advertise their entire menus with adhesive letters covering their storefronts. Likewise shops selling beachwear often attempt to display in their storefront every style of T-shirt, swimsuit or gift item which they carry.

As depicted on Figure 3 there typically exist two signage conditions; the main storefront sign placed on the fascia and supplemental signs attached to the storefronts below the fascia. Because of the limited area on which to place signs within the fascia, most such signs have lettering of appropriate dimensions. However, some merchants attempt to incorporate numerous "messages" on their fascia signs. For example the Coney Island fast

food restaurant has incorporated the following 8
"messages" within the 45 square feet of the fascia; Coney
Island, Hot Dogs, Pizza, Cold Beer, Lasagna, Spagetti,
Rigatoni, Calzoni. The result is a visual clutter which
reduces the effectiveness of the sign. Most other fascia
signs in this group of shops contain only two or three
"messages"; a principal sign indicating the name of the
shop, typically in 12 inch lettering, and one or two
smaller signs indicating the products sold, e.g. ice
cream, custom T-shirts, etc. Although most fascia signs
are painted, some are of inappropriate plastic, either in
the form of individual letters or interior illuminated
box signs.

Even more distracting and unappealing are the letters, slogans, logos and decals which are attached to the storefronts below the fascia. The problem with this condition is not the use of storefronts for signage, per This type of sign is at pedestrian eye level and actually may be more visible than the fascia signs which are well above eye level. The problem, rather, is with the excess of such signs. Very often restaurants will use their storefronts as a menu, while clothing stores may glue or tape product signs, logos and "clearance sale" signs such that visibility into the shops is totally obscured. The result is that passersby are presented with more "messages" than they are able, or care, to absorb while casually strolling. Thus, the condition of excessive signage is essentially counterproductive in communicating with prospective customers.

With respect to display conditions there are essentially two problems; a lack of creativity among existing display arrangements and the tendency to display all available merchandise in or on the storefront. In Figure 3, Allen's Sportswear and Flamingo Custom T-shirts are located side-by-side and offer similar merchandise. contain floor to ceiling glass storefronts with open air entrances of approximately 6 feet wide by 8 feet high. In both cases the "displays" consist of T-shirts on hangers attached in continuous rows inside and outside the storefront, evidently to allow customers to decide on purchases before entering the shop. Not only do such displays prevent customers from seeing the shops' interiors, but very often they actually block movement into the shop. T-shirts hung in the entrance way force customers to "duck" in entering and standing displays such as mannequins and post card racks, narrow the passageway into the shops. As with the signage condition, the problem is not with displays per se, even outdoor displays. Rather, it is the excess which creates visual clutter and a "low budget" image. Figure 4 depicts in some more detail the lack of care and creativity which is evident among some of the existing shops particularly those along Johnson Street. example a variety of unrelated of merchandise is displayed in a totally random pattern making it difficult for passersby to perceive exactly what kind of shop it Similarly, an effort was made to completely block any view of the interior by the continuous row of T-shirts, even though three of the shirts are identical. As a result, little light enters the shop and prospective customers are forced to stoop to peer into a dimly lit interior. The net result is that such displays do little to create interest among prospective customers.

### Awnings

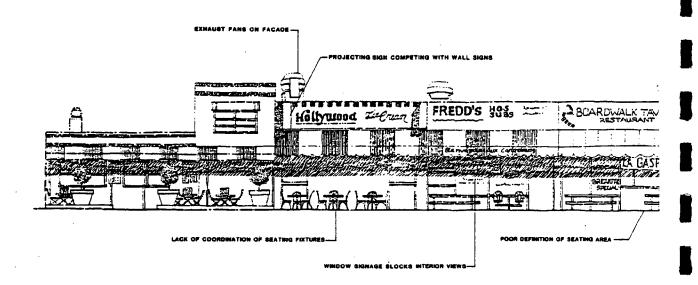
As shown in Figure 3, some existing businesses provide awnings over their storefronts. This is particularly true for eating establishments. Most such awnings are of appropriate fabric materials, patterns and colors and are at the correct height. The result is a generally improved appearance of individual storefronts. However, the overall appearance of the entire building facades could be improved with somewhat greater coordination among the awning treatments.

### Seating Areas

As depicted in Figure 3, most Broadwalk eating establishments provide seating areas within the mandated 15 foot setback. As a concept, the provision of seating areas directly facing the Broadwalk is excellent; it contributes to the life, level of activity and enjoyment of the oceanfront corridor. However, it is the absence of any consistency in execution that requires some attention. One problem is that in most cases there exists no clearly defined "edge condition" separating the public space; the Broadwalk, from the semi-public space; the seating areas. As a result the tables and chairs define an irregular edge, particularly where restaurants exist side-by-side with other shops which treat the setback as an extension of the Broadwalk. This situation is exacerbated by the fact that most seating facilities are movable and subject to arrangements that may impede pedestrian circulation.

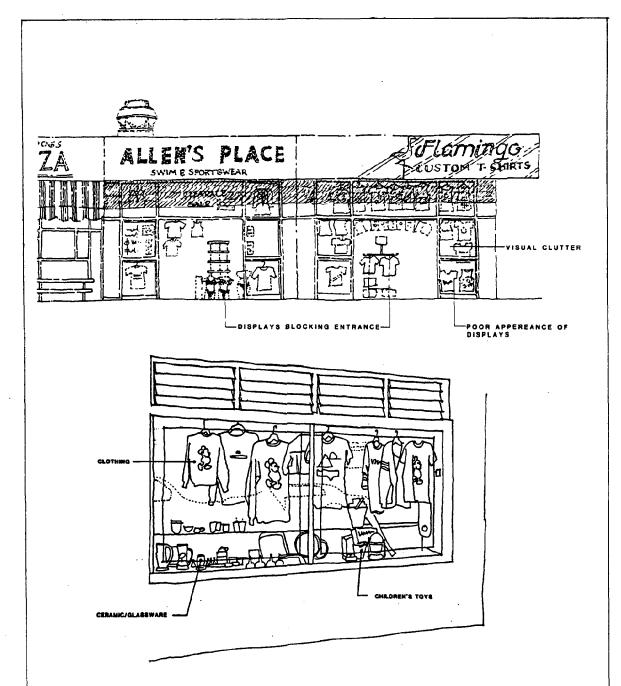
In addition to the functional problem of defining the seating arrangement, is the somewhat poor appearance of

some seating area furnishings. As shown in Figure 3, existing dining areas contain every conceivable style, color and material of outdoor furniture. Existing furniture includes cast concrete tables and benches, folding metal and wood chairs, colorful fixed plastic seating typical of fast foot chain restaurants as well as rustic wood picnic tables and benches. While many of the furnishings may be appropriate, the random combination of so many types, colors and materials side-by-side detracts from the appearance of the Broadwalk.



**BROADWALK COMMERCIAL/EXISTING CONDITIONS** 

ALLEN'S PLACE DISPLAYS BLOCKING ENTRANCE figure 3



### EXISTING WINDOW DISPLAY EVALUATION

- L DISPLAYS OF UNRELATED MERCHANDISE CONTRIBUTES TO CLUTTERED APPEARANCE & BLOCK VIEWS/ACCESS TO SHOP
- 2. DISPLAY OF SAME ARTICLE MORE THAN ONCE WASTES WINDOW SPACE
- 3. "CLOTHING RACK" DISPLAY AGAINST WINDOW GLASS BLOCKS VIEW TO SHOP INTERIOR
- 4. INADEQUATE LIGHTING OF DISPLAY AREA CONTRIBUTES TO POOR OVERALL APPEARANCE
- 5. UNCOORDINATED OUTDOOR 'RACK' DISPLAYS CONTRIBUTES TO CLUTTERED APPEARANCE

WINDOW DISPLAY EVALUATION

figure 4

### Residential Structures

As previously stated nearly one-third of the existing residential structures were designed and built in the various "Art Deco" and related "moderne" styles prevalent in the 1930's. In fact the Central Beach may represent one of the largest collection of such structures, second only to the residential area of South Miami Beach. Even though other, mostly non-descript, styles account for the majority of structures, the Art Deco influence is sufficient to become an overall theme or image of the residential area. Thus, with the intent that the guidelines should enhance this character, a typical existing Art Deco building was selected as a prototype and is depicted in Figure 5.

This structure represents a very typical one-story multifamily building which retains a distinctive Art Deco character in spite of some inappropriate improvements. The original streamlined contours and a few of the details remain largely unchanged. In addition, the choice of colors remain the authentic white and subtle pastels.

Unlike the Art Deco structures in downtown, most of which have been "improved" over the years with successive layers of veneer materials, the Art Deco residential structures in Central Beach generally have retained more of their original identity. However, as the sketch in Figure 5 indicates, certain minor modifications have been made which violate the integrity of the Art Deco Designs.

### Color

Art Deco structures, particularly those in South Florida, have traditionally reflected a limited palette of colors with white as the basic color along with other pale and luminous pastel shades.

The details common on Art Deco facades, used to accentuate the streamlined effect, normally are contrasted in somewhat brighter and complementary pastels. Most existing buildings remain faithful to this application of color. In some cases building owners have apparently attempted to re-create the original 1930's color schemes. More commonly, however, buildings retain a suitable white or pastel color, but lack the accent colors used to emphasize the architectural details.

### Building Materials

Virtually all buildings in the residential area, not only Art Deco structures, are built of stucco-covered concrete block. Virtually all Art Deco structures used a smooth stucco finish to emphasize the streamlined character. While most existing buildings retain their original exterior finish, some have applied materials which are out of character. The building in Figure 5, for example, has been resurfaced in a rough textured stucco skim coat. Even more objectionable is the application of rough textured wood siding. Both of these treatments are inappropriate, out of character and essentially unnecessary.

### Architectural Details

In addition to the streamlined and nautical motifs, Art Deco is characterized by the use of architectural details carefully integrated into the design of the facade. These include raised stucco medallions, horizontal bands, and scalloped cornice copings. While some of these details remain, very often they lack special color treatment and this becomes virtually invisible. Other, more ornamental, features include pipe rails emphasizing the nautical motif as well as light fixtures and building numbers all of which contribute to the intended composition.

The building illustrated in Figure 5 has lost many of these details including the horizontal stucco bands, which most likely existed, as well as part of the pipe rail. In addition, new "architectural details" which are out of character have been added. Most objectionable of these are the air-conditioning units and the flood lights attached to the facade of the building. In addition, the awning windows have replaced the casement windows which were common to Art Deco residential structures. In spite of these relatively minor problems of inappropriate "improvements" most residential buildings are capable of being faithfully restored to their original condition.

### Ocean Drive Commercial Structures

Whereas, the retail buildings along the Broadwalk and the residential structures share somewhat similar characteristics, structures along Ocean Drive are a diverse mix. They include some residential structures

similar in character to residential buildings to the east. More often they reflect very diverse styles which are somewhat difficult to generalize and represent with a "prototype". Thus, the example represented in Figure 6 is selected not so much because it is typical, but rather, because it represents one of the least appropriate conditions.

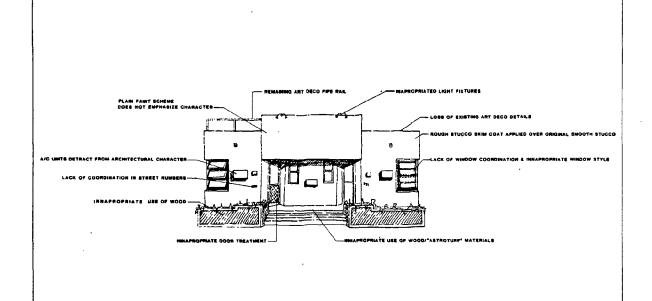
While the building depicted might be perfectly acceptable along a suburban highway, it is totally out of character in a "resort village" setting. The basic problem with such buildings is in the choice of architectural motif as evidenced by the simulated half timber and mansard roof construction.

While there may be nothing objectionable about simulated Tudor style per se, this building is as out of place on Hollywood Beach as an Art Deco building would be in the English countryside. Thus, one principle which has been violated is the imposition of architectural styles and materials which are non-indigenous, and culturally out of context. This principle extends to all such incongruous styles. While it is not the intent of the guidelines to mandate that all buildings be of a particular style, it is the intent that all buildings be compatible and non-obtrusive.

Another poor characteristic is inappropriate signage. While the most common signage problem consists of excessive signs applied to building facades, this building has an absence of signage. Instead a banner and flags are attached to the roof welcoming French Canadian tourists. Instead of incorporating a sign into the

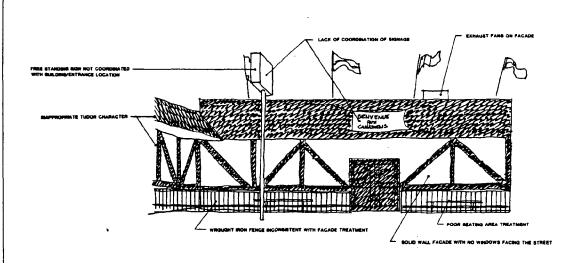
building facade, an internally illuminated box sign sits atop a pole well above eye level. As a result it is difficult for pedestrians as well as motorists to perceive what type of business occupies the building.

Other objectionable characteristics include the fact that the building facade has no windows, giving an austere, fortress-like impression. Other incongruous features include the picnic benches and wrought iron fencing which are placed in and around a concrete slab, evidently intended as an outdoor dining area.



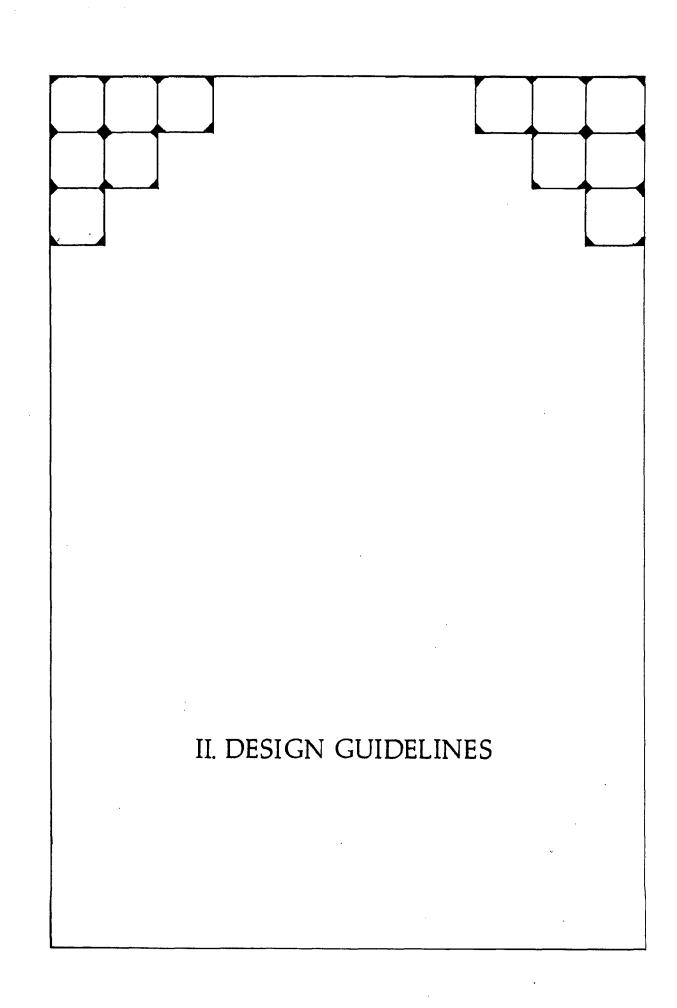
## RESIDENTIAL AREA EXISTING CONDITIONS

figure 5



OCEAN DRIVE EXISTING CONDITIONS

figure 6



# II. DESIGN GUIDELINES

The overall intent of the design guidelines is not to mandate that each building in the Central Beach district achieve a particular architectural character. Design excellence cannot be mandated by regulation. Rather, the intent of the guidelines is to create within the Central Beach district a greater degree of harmony and thereby enhance the perception of the district as a tropical resort village.

The guidelines do not mandate that all buildings duplicate an Art Deco character. Rather, they mandate that all buildings at least be compatible with this style, and prohibit clearly incompatible styles.

What is particularly important along the Broadwalk is for individual storefront treatments to reflect and enhance the overall architectural character and unity of larger buildings in which they are located. Among residential structures the most important aim of the guidelines is to encourage a greater degree of care that necessary improvements enhance, rather than deny, the underlying architectural character. Among structures located along Ocean Drive, the intent is to eliminate those conditions which are clearly incompatible with the character of the district, and to encourage improvements which are pedestrian-oriented rather than automobile-oriented.

Certain of the guidelines, such as those for materials and color, apply to all structures regardless of their use or location. These basic guidelines are the foundation for the overall harmony and character of the district. Other guidelines, such as those for awnings,

signs, displays and seating areas may apply to only one building type. In general, greater attention is given to Broadwalk structures than to others. This is due to the overriding importance of the Broadwalk as an activity center, and also to the fact that Broadwalk structures are in the greatest need of revitalization.

### BUILDING MATERIAL

The intent of the guidelines for building materials is not to require extensive new facade renovations of all buildings. Rather, the intent is to acknowledge that stucco-covered concrete is the predominant material and preclude unnecessary applications of "decorative" veneer materials which are not indigenous.

### A. General Guidelines

### 1. Guideline

Original building materials and finishes shall be retained. The preferred material is smooth finished stucco.

### 2. Guideline

Veneer materials, including stone brick or wood, shall not be used, and where existing, veneers shall be removed to reveal original building materials.

### 3. Guideline

Limited application of accent materials, including decorative tiles, is permitted and encouraged.

### 4. Guideline

Repairs to original building materials shall match original contours and textures.

### B. Specific Guidelines

Broadwalk Commercial Structures

### 1. Guideline

Structures composed of individual shops shall incorporate "demising elements" to express the continuity of building facades, and the articulation of individual storefronts.

Figure 7 depicts the intent of this guideline.

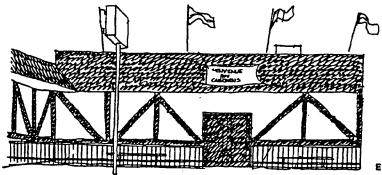
Residential Structures

### 1. Guideline

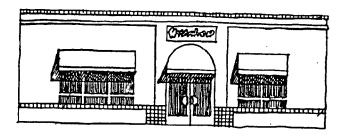
Residential structures designed in an Art Deco or similar style shall retain decorative stucco and other architectural details which contribute to the style of the building. Where such details have been lost, renovation efforts shall seek to reintroduce them. Ocean Drive Commercial Structures

### 1. Guideline

Structures shall retain original window areas where possible. Where facade windows have been eliminated by prior renovation efforts, window areas shall be reintroduced consistent with the architectural design. Blank walls are prohibited on front elevations.



EXISTING CONDITIONS



RECOMMENDED GUIDELINES

### COLOR

The following guidelines for the building color apply to all residential and commercial structures. The intent is to create a unique and very visible image of the Central Beach area by mandating the use a limited range or "palette" of colors consistent with a tropical resort village image.

### 1. Guideline

### Basic building colors shall be one of the following:

### White

Pale Blue - Benjamin Moore BT-66 or equivalent
Pale Pink - Benjamin Moore PR-24 or equivalent
Pale Beige - Benjamin Moore GB-12 or equivalent
Pale Green - Benjamin Moore GR-6 or equivalent
Pale Peach - Benjamin Moore OP-18 or equivalent
Pale Violet - Benjamin Moore PV-42 or equivalent

### 2. Guideline

Other colors, consistent with the total range of the basic palette indicated above, may be approved upon administrative review.

### 3. Guideline

Certain colors and tones are expressly prohibited from use as basic building colors. These include:

- -Black, brown or other dark colors
- -Colors with excessive brilliance including "DAYGLO".
- -Glossy finishes

### 4. Guideline

Accent colors applied to architectural details and trim should be highlighted using slightly brighter, lighter or darker tones of the basic building color. Dark or excessively contrasting accent colors should be avoided.

### 5. Guideline

Awning colors shall be selected so as to be compatible with the basic building color and generally shall be somewhat brighter or darker tones to contrast moderately with the basic pastel building colors. No more than two colors shall be used and excessively dark or bright colors shall be avoided.

## SIGNS

The use of signs in the City of Hollywood is regulated by Article 107 of the City of Hollywood Zoning and Development Regulations. In most cases these existing regulations provide adequate guidance. However, the regulations do not fully reflect the need and desire for a unique image and special character for Central Beach. Rather, signage is regulated primarily by land use, irrespective of location. In addition, the most serious problems with existing signs in the Central Beach are those which are not in conformance with existing regulations.

The guidelines below reflect the desire for special resort image as well as a pedestrian, rather than an automobile, orientation. In some cases the guidelines are in addition to, and are more specific than, current regulations. In other instances, the guidelines propose to permit certain conditions, including movable signs and the use of neon, which are prohibited by current regulations.

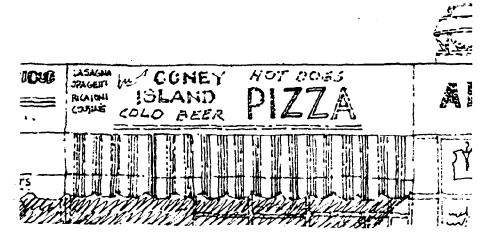
Broadwalk Commercial Structures

## 1. Guideline

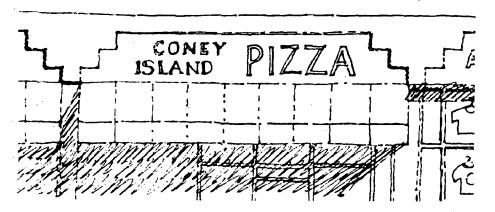
Primary signs shall be placed on building fasciae and incorporated within the architectural treatment of the building. Primary signs shall extend no closer than one foot from the top of the fascia and from the sides of the storefront or building.

# 2. Guideline

Primary signs should contain no more than three messages; including one occupant identification and up to two product identification signs.



EXISTING CONDITIONS



RECOMMENDED GUIDELINES

# 3. Guideline

Primary signs shall not exceed 50% of the fascia; from the top of the storefront to the top of the building.

## 4. Guideline

Primary signs shall not incorporate lettering in excess of 18 inches.

## 5. Guideline

Primary signs generally should not utilize plastic letters or internal illumination. However, neon signs or accents are permissible subject to review.

## 6. Guideline

Freestanding, pole-mounted signs are not to be used facing the Broadwalk.

## 7. Guideline

Signs attached to the storefront, including occupant identification, informational, credit card and temporary window signs shall not exceed a total of 15% of the storefront.

## 8. Guideline

Signs may be incorporated on awning valences to identify the business name and shall not be included in the calculation of signage areas. Awning letters shall not exceed 4 inches in height.

## 9. Guideline

Use of the storefront to display menus or other detailed listings of products is discouraged. To

replace such signs, movable signs not exceeding 8 square feet may be permitted upon review.

Ocean Drive Commercial Structures

## 1. Guideline

All structures shall incorporate one painted wall or flat wall primary sign, integrated into the design of the building.

## 2. Guideline

Additional primary advertising signs may be freestanding or projecting, but shall not exceed 32 square feet.

Residential Structures

# 1. Guideline

Primary signs shall be designed and located so as to be consistent with the architectural treatment of the design. No more than one primary sign is permitted per building face. Primary signs shall not exceed 50 square feet per sign. Primary sign lettering shall not exceed 18 inches.

## 2. Guideline

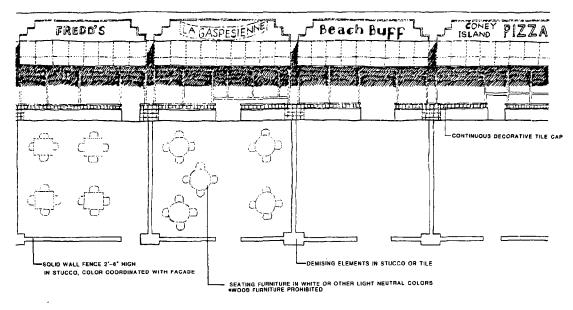
Primary signs should not utilize plastic letters or internal illumination. However, neon sign or accents are permissible subject to review.

## **OUTDOOR SEATING**

The intent of the guidelines for outdoor seating is to encourage a greater degree of visual and functional conformity. This conformity is accomplished by requiring that all seating areas be screened and identified by a low wall, behind which reasonable flexibility is permitted as to the choice of furnishings. The application of these guidelines apply primarily to Broadwalk eating establishments.

## 1. Guideline

All seating areas shall be enclosed by a solid wall of concrete block and stucco at a height of two feet six inches. The wall shall generally follow the front and side property lines. Openings shall be a minimum of three feet up to a maximum of six feet.



RECOMMENDED GUIDELINES

## 2. Guideline

Color treatment of the wall shall be the same as the base building color. Accents including stucco relief details and tile work are encouraged.

## 3. Guideline

Other features including lighting fixtures, planter boxes and limited signage may be approved upon administrative review. Low walls shall not incorporate serrated metal flanges, concrete "cones" or other such devices.

## 4. Guideline

Tables and chairs may include cast concrete, plastic coated wire, metal, or molded plastic. Picnic tables and benches and other rustic wood furnishings are expressly discouraged.

## 5. Guideline

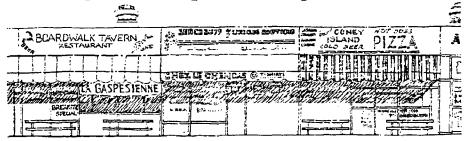
Light colored or white colored tables and chairs are preferred. Excessively bright colored furnishings are discouraged.

## **AWNINGS**

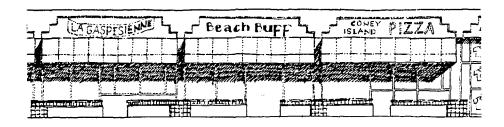
The use of colored fabric awnings is a very effective means of enhancing the exterior appearance of individual buildings as well as contributing to the continuity among groups of storefronts. In addition they provide shade in areas of high pedestrian traffic. Consequently, all commercial buildings are encouraged, though not required, to install awnings. Residential structures are encouraged to provide awnings consistent with their architectural character.

## 1. Guideline

Only fabric awnings shall be used on commercial buildings. All commercial buildings, particularly those which provide outdoor seating areas, are encouraged to incorporate awnings.



EXISTING CONDITIONS



RECOMMENDED GUIDELINES

## 2. Guideline

Fabric awnings shall be solid, or in vertical stripes of 30 inches or 15 inches wide.

## 3. Guideline

Up to two colors may be used on awnings, except for the application of signage lettering on awning valences.

## 4. Guideline

The vertical and horizontal dimensions of awnings on adjoining facades shall be coordinated. Awning frames shall not be less than 7 feet 6 inches above grade.

## 5. Guideline

Art Deco residential structures, particularly those incorporating concrete sunscreens, are not appropriate for the use of awnings.

## 6. Guideline

Bahamas shutters and other non-fabric awnings may be used for residential structures consistent with their architectural character.

## 7. Guideline

The use of brightly colored fabric awnings is encouraged. Dark, earth tone, or excessively bright "day-glo" colors are discouraged.

#### DISPLAYS

The purpose of the guidelines for storefront displays are aimed at encouraging, rather than regulating, greater creativity in storefront treatments, particularly for Broadwalk commercial buildings. The design intent is depicted on Figure 10 and outlined briefly below.

## 1. Guideline

Outdoor portable displays including racks of clothing and hangers attached to the storefront or doorways are not permitted.

## 2. Guideline

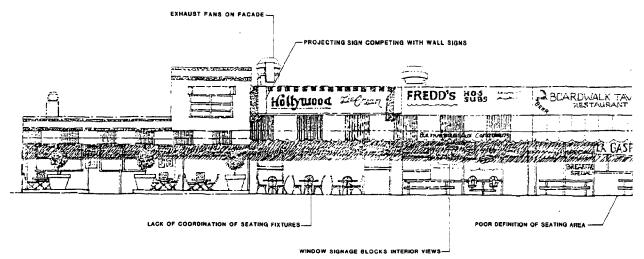
Setback areas may be used for outdoor displays when such displays are designed as part of, and are perpendicular to, the building facade.

## 3. Guideline

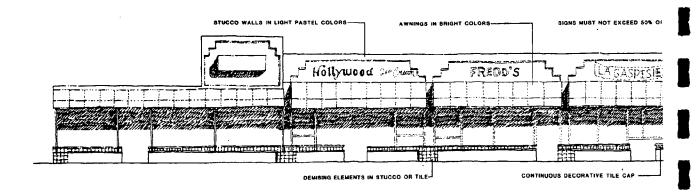
Displays behind the storefront should seek to accomplish the following:

- -Provide for views into the shop interior.
- -Avoid repetition, unnecessary product duplication, and displays closer than 6-12 inches from the window surface.

- -Display clothing in active positions and avoid the use of static arrangements of hangers and mannequins.
- -Use brightly colored props and decorative elements to establish a merchandise theme.
- -For shops offering several types of products establish hierarchies of display areas.

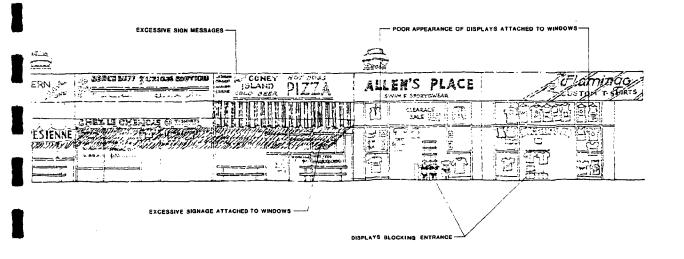


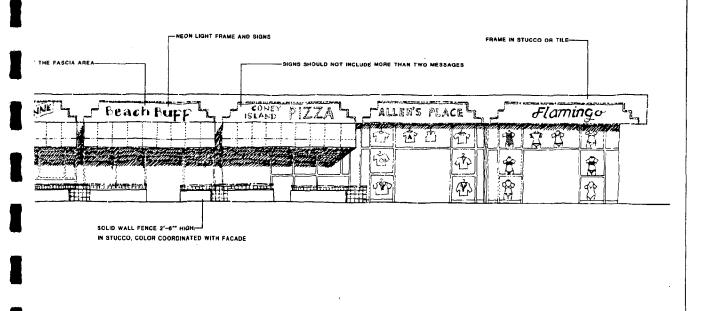
# **EXISTING CONDITIONS**

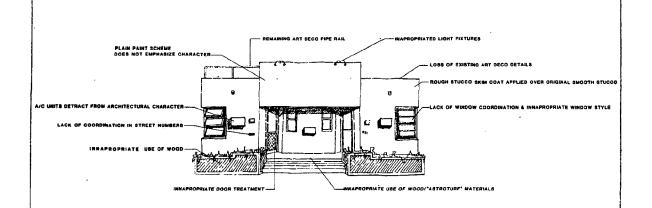


PROPOSED GUIDELINES

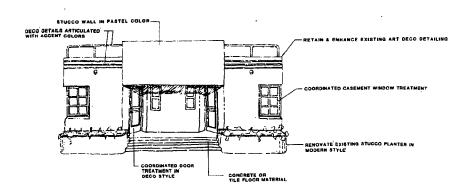
BROADWALK COMMERCIAL PROPOSED GUIDELINES





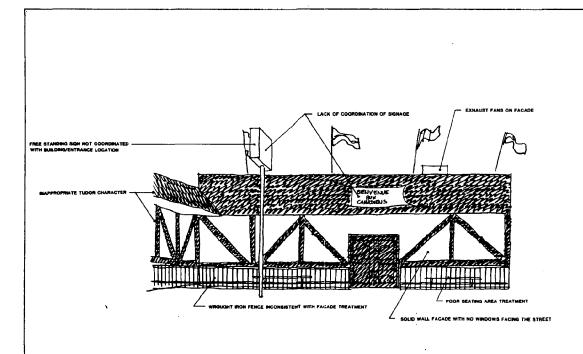


# **EXISTING CONDITIONS**

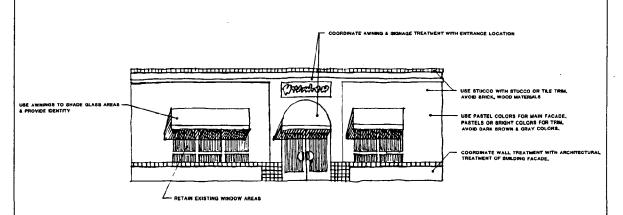


# PROPOSED GUIDELINES

RESIDENTIAL AREA PROPOSEDGUIDELINES figure 8



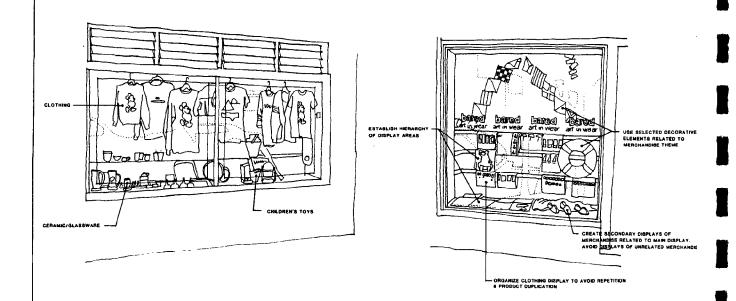
# **EXISTING CONDITIONS**



PROPOSED GUIDELINES

OCEAN DRIVE PROPOSED GUIDELINES

figure 9



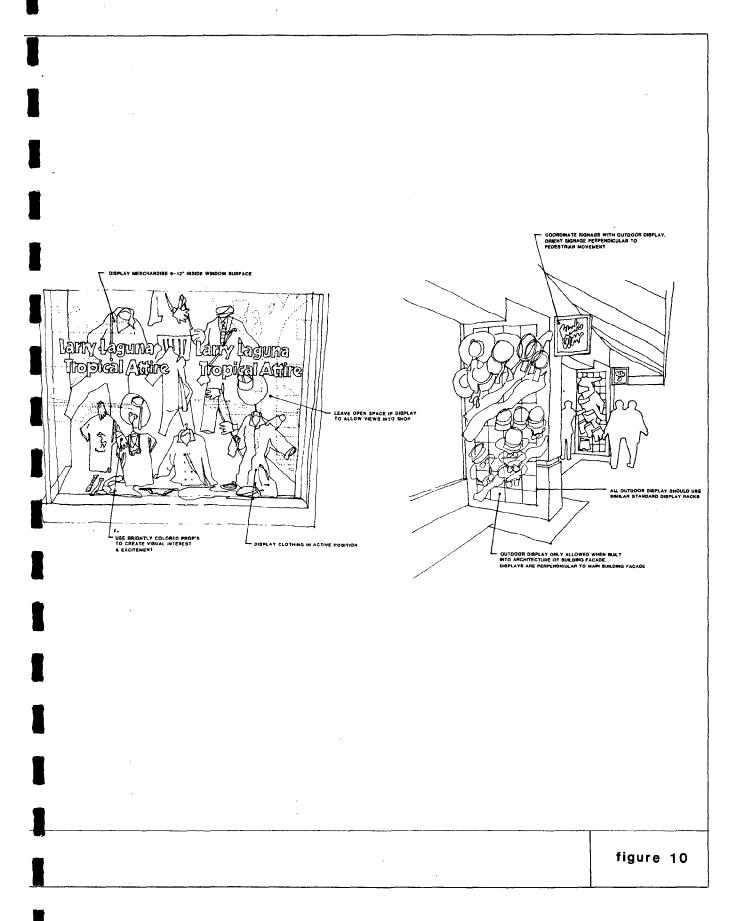
## **EXISTING WINDOW DISPLAY EVALUATION**

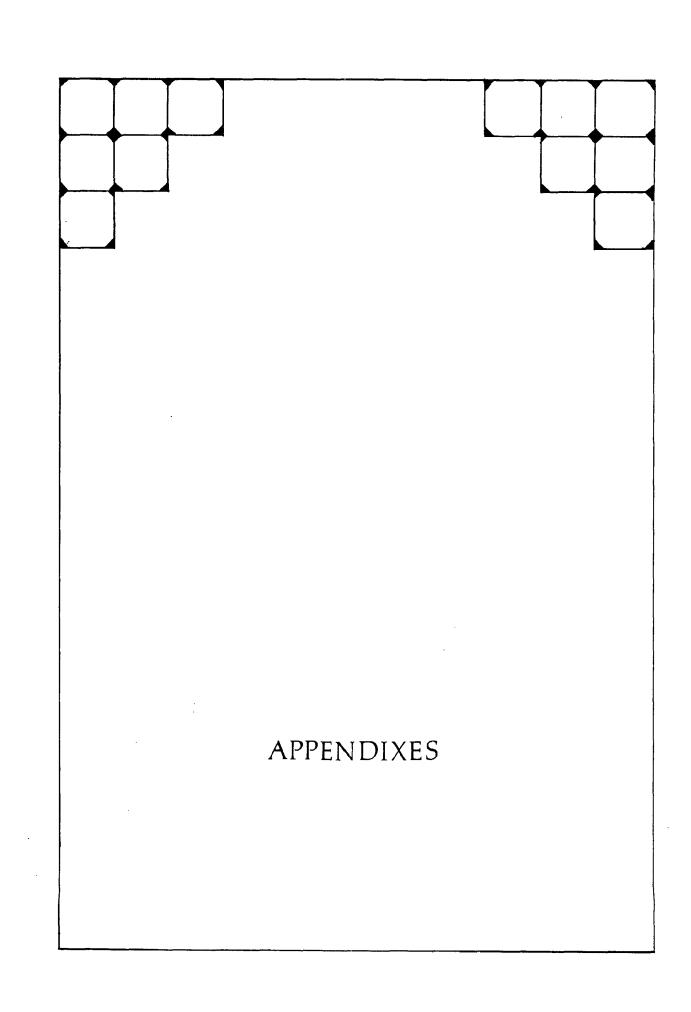
## WINDOW DISPLAY DESIGN GUIDELINES

- L DISPLAYS OF UNRELATED MERCHANDISE CONTRIBUTES TO CLUTTERED APPEARANCE & BLOCK VIEWS/ACCESS TO SHOP
- 2. DISPLAY OF SAME ARTICLE MORE THAN ONCE WASTES WINDOW SPACE
- 3. "CLOTHING RACK" DISPLAY AGAINST WINDOW GLASS BLOCKS VIEW TO SHOP INTERIOR

  4. MADEQUATE LIGHTING OF DISPLAY AREA CONTRIBUTES TO POOR OVERALL APPEARANCE
- 6. UNCCORDINATED OUTDOOR "RACK" DISPLAYS CONTRIBUTES TO CLUTTERED APPEARANCE

WINDOW DISPLAY EVALUATION PROPOSED GUIDELINES





# Appendix 1 ALTERNATIVE CONCEPTS

Prior to the development of the guidelines, consideration was given to the various "themes" or degree of uniformity which the guidelines might mandate. The alternatives focus primarily on the treatment of the Broadwalk commercial structures with respect to the overall treatment of facades and seating areas. Because of the importance of the Broadwalk and the degree to which existing commercial buildings have been altered, there do exist several clear choices.

The residential buildings, however, largely retain their original architectural integrity and are merely in need of guidelines for enhanced maintenance. Commercial structures along Ocean Drive are all individual structures with a variety of treatments and uses. For such structures the only reasonable concept is to encourage treatments which are compatible in scale, color and material with the immediately adjacent residential area.

# Broadwalk Commercial Facade Concepts

## Alternative 1

The first alternative considered provided for a minimum of additional controls, affecting only building color and building materials. The specific guidelines would include use of an approved "palette" of building colors and a prohibition against veneer materials. In addition,

this concept would require that each storefront would be visually articulated from its neighbors by divider strips.

## Alternative 2

The second alternative requires somewhat greater conformity, but not uniformity of treatment. The concept calls for each Broadwalk structure to reintroduce elements which provide a unified "architectural frame" in which storefronts may display some limited uniqueness. In the example depicted, the building is unified by the articulation of cornice and column lines unifying the building as an architectural composition. Individual storefronts are still permitted limited freedom in signage choice of color and treatment of seating areas.

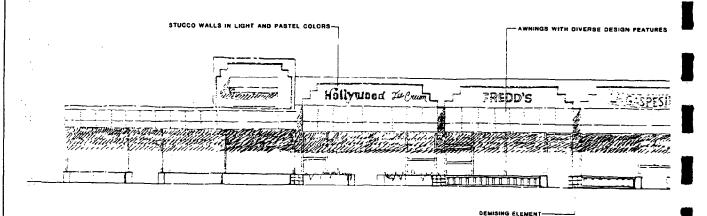
## Alternative 3

This concept proposes that all storefronts be treated with absolute uniformity. All signs would be identical, only one building color would be used and awnings would be continuous and mandated for all buildings.

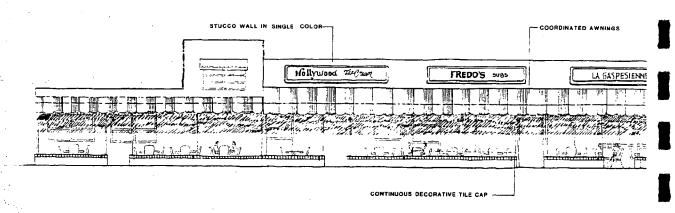
## Selected Concept

The selected concept represented by the guidelines is essentially alternative 2, modified so as to mandate the uniformity of treatment of seating areas indicated in alternative 3. While alternative 1 would result in an improved degree of compatibility among existing structures, it would do little to improve the overall architectural character. Conversely, alternative 3, in

# **BROADWALK COMMERCIAL**

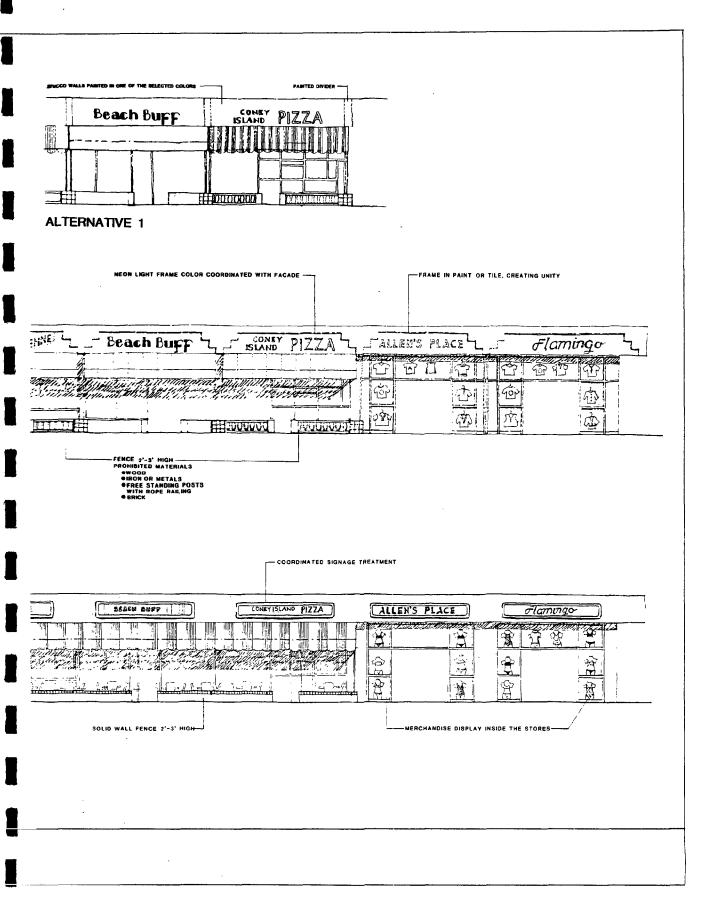


APPLICATION OF GUIDELINES ALTERNATIVE 2 SCALE 1/4":1'-0"



APPLICATION OF GUIDELINES ALTERNATIVE 3 SCALE 1/4":1'-0"

BROADWALK COMMERCIAL ALTERNATIVE GUIDELINES



mandating near absolute uniformity, would eliminate the individuality and identity of individual storefronts. Such a concept would replace chaos with boredom and is considered excessively restrictive.

# Seating Area Concepts

## Alternative 1

This alternative proposes a minimal degree of control. The concept would prohibit only "picnic bench" style wood seating and require that all seating areas be defined by some form of low wall. Considerable flexibility would be permitted in the design of the wall and in its color, materials and details.

## Alternative 2

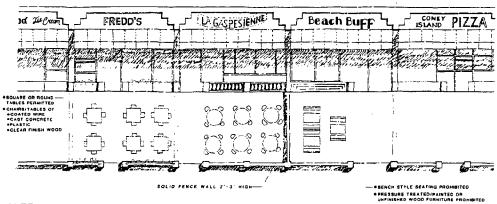
The second concept also allows reasonable choice regarding the selection of seating area furnishings. However, to increase the appearance of uniformity the low wall is required to be of uniform character, material and color.

## Alternative 3

Although this concept does not incorporate the low wall, it would mandate identical furnishings and paving materials in the seating areas. The result would be much like the treatment of typical "food courts" where a variety of restaurants share a common seating area.

# Selected Concept

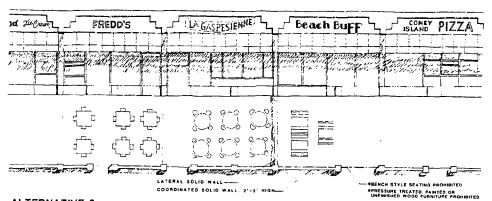
Alternative 2 was selected as the preferred concept primarily because the uniform low wall will greatly enhance the continuity of architectural character while permitting reasonable freedom in the selection of specific furnishings.



ALTERNATIVE 1
MINIMUM CONTROL REQUIRED FOR SEATING AREAS
\*\*SPECIFY ONLY THE TYPES OF FURNITURE TO BE PROHIBITED

SCALE 1/4":1'-0"

**OUTDOOR SEATING ALTERNATIVE GUIDELINES** 



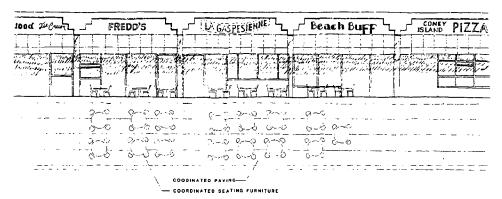
## **ALTERNATIVE 2**

MODERATE CONTROL REQUIRED FOR SEATING AREAS

OSPECIFY SEVERAL ACCEPTABLE FURNITURE STYLES

SPECIFY PROMIBITED FURNITURE STYLES

SCALE 1/4":1'-0"



ALTERNATIVE 3
MAXIMUN CONTROL REQUIRED FOR SEATING AREAS
\*\*\*BFECTY SINGLE SOURCE FOR FURNITURE
\*\*\*BFECTY FAMILY MATERIALS\*\*

SCALE 1/4":1'-0"

# Appendix 2 TYPICAL COSTS

Listed below are examples of typical costs involved in renovation activities.

Awnings	\$ 6.00/Sq. Ft.
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<sup>-</sup> Clear Tempered Glazing

Paint	Stucco	(2-coats)	Ś	.24/Sq.	Ft.
- ~		12 00400)	₹	·24/5q.	

(Painting preparation)

Enamel - 6"- 12"

<sup>-</sup> Clear Anodized Aluminum Frame

Storefronts (Glass & Aluminum) \$16.00/Sq. Ft.

Stucco (Applied)

\$ .76/Sq. Ft.

Low Wall (Stucco)

\$10.00/Lin Ft.